Interview with Mary Kellogg Rice

The Association for Diplomatic Studies and Training Foreign Affairs Oral History Program
Foreign Service Spouse Series

MARY KELLOGG RICE

Interviewed by: Jewell Fenzi

Initial interview date: January 5, 1991

Q: This is Jewell Fenzi in Tiburon, California, interviewinMary Kellogg Rice, on January 5, 1991.

I'm going to ask you some questions for your biographic form, to add to the information Caroline [Service] gave me yesterday. Why don't we start at the very beginning with your Foreign Service career, which must have been when you married.

RICE: I married my husband in Wisconsin in 1942. He was home on leave from World War II. We had three months together in Washington, then he was shipped back to China for three years.

Q: He was in the Foreign Service at that time?

RICE: Yes. He had been in China since 1935. I was not permitted to go with him back to China. So he was away for three years. I hadn't seen him for three years before that, although we had known each other for a long time. We met in Milwaukee, where I was born.

Q: What did you do those three years while he was away [before you were married]?

RICE: I had worked the preceding seven years on a WPA project as art director for a project that employed unskilled women workers. They were on relief, as we called welfare then, and were the least skilled of the women in Milwaukee County. They were, in a way, sort of the dregs, because women who were capable of doing anything were assigned to other projects — the sewing project, for example; or whatever. So there remained this large group of women. One of my professors in the art school I attended was asked to form a project to provide work of some kind. She came up with a really fascinating idea: to employ young art-trained teachers who were jobless at the time and have them direct, design objects and teach the women how to make them. It was callethe Milwaukee WPA Handicraft Project, and it was a unique project. At its height we employed 1,500 people. We made everything from very handsome furniture and block printed hangings to a beautiful doll, part of which was worked out on my mother's kitchen stove — it was a cast head, re-cast in cloth. We did block printed hangings. It's hard to understand, now, but during the Depression the schools were in terrible need. They had no money at all. We produced a very fine line of educational toys some of which were still being used in Milwaukee schools 30 years later, when we had a retrospective exhibition. The products we made were sent to 48 States. The receiving agency paid only the cost of materials, the Government paid the workers' wages.

Q: These were women who couldn't do anything else?

RICE: Many of these women were illiterate. Some were alcoholics, some had just never had opportunities. Twenty-five percent of the first group was black. They were assigned last, which tells you something about the racist attitudes of Milwaukee County. We were horrified, so we decided at that time that there would be absolutely no discrimination whatsoever. We mixed people up irrespective of color, and it worked, terribly well. (says she can show Fenzi a magazine with pictures of some of the work) Anyway, that was seven years before I was married. I didn't spend the latter three years very wisely. I

worked some for the Red Cross and a rehabilitation program for veterans but I didn't accomplish very much.

Q: From an artistic career point of view.

RICE: I didn't do anything. It was a dormant period for me, really.

Q: Where did you study?

RICE: My grade school training was in the training school at Milwaukee Normal School, a teacher-training institution. It was at the time when John Dewey['s principles] were new and introduced into the school, when I was in fifth grade. It was a wonderful school and I think of it quite often. There was a very fine art school in connection with Milwaukee Normal and I was terribly interested in drawing and painting, even then, so I was asked by the head of the art school if I wanted to enter as a freshman with some of the college students. I thought this an interesting opportunity, so I tutored for my first year in the academic subjects, then went to art school. The other three years I went to a private secondary school, then returned to art school. I was just six months away from graduation when my professor asked me if I would be the art director of the [WPA] project. So that's how it happened. I went back eventually and got my degree. When Ed came back, on VJ-Day 1945, and was assigned to Washington, we left Milwaukee. We got a little apartment in Virginia at Parkfairfax.

Q: Caroline said that before that you all lived in something callethe Vivian Hotel?

RICE: Oh well, for three months we stayed at the Lafayette Hotel in Washington until our funds ran out. I think it was Caroline and Jack and another Foreign Service couple were staying there, so we moved in desperation. During this time he was on call, you know, to go at any time. When our funds got too low we moved into The Vivian. It was hilarious, we stayed there for a few days when my father and mother decided to come to Washington.

Ed had been housing me in semi-luxury at the Lafayette Hote(both laugh) and now we were at The Vivian. But that was all right. He left shortly thereafter — sadly.

Q: What was The Vivian?

RICE: Oh, it was a funny little funky hotel, I don't know where they ever found it but it was near the Department. Of course no soundproofing, you could hear everybody everywhere, I'd forgotten that. One thing that was fun I'll tell you. I used to walk across Lafayette Square to meet my husband. One time, en route to meet him for lunch, I looked up and saw him out on the balcony on the second floor of Old Stat[now the Executive Office Building, formerly State, War and Navy]. He was burning some papers! (both laugh heartily) Isn't that fun? It tells you something about ...

Q: Terminal shredding! (both laugh again)

RICE: Before that, in 1942 or early '43. I think he left in January '43. He returned in '45 and was assigned to the Department in the bureau of Chinese Affairs and we rented the apartment in Parkfairfax. I think we were there for three years. It was a happy time for us. We bicycled, the Shirley Highway in Virginia was new, very little traffic on it, Ed sometimes bicycled to work on weekends. We bicycled on all the back roads in Virginia, it was very nice, a very happy time for us.

Q: Your art, of course, was a "portable" career, a portable profession ideal for a Foreign Service wife. Did you continue it? What did you do in Washington?

RICE: During that period I didn't do very much except be happy and enjoy being married, finally, and having some married life. I did a little work there just on my own. Then when we were assigned to the Philippines, to Manila, I realized, or I thought, that it would give me a really fine opportunity to do some of my own work, which I'd wanted to do. All during that period on the WPA Project I had no time to do my own work, so this was going to be the opportunity. I knew that there were native fibers of some kind that I would be able to

use and that was my goal. So I took a floor loom with me, which was demountable, and set it up in an apartment on the third floor of a walk-up in Manila. No air-conditioning. The city had been 85 percent destroyed. There were hanging ruins of government buildings and rusted-out hulks of ships in the harbor. Never mind... I went to the local marked and found some abaca twine. About a week or ten days after we arrived, we were attending a dinner party where we met a woman named Irene Murphy, the sister-in-law of the previous governor-general of the Philippines. She was then working for the United Nations and had come back to Manila and was working in reconstruction of their cottage industries. One of the primary industries was of course weaving. We exchanged a few words, I told her what I wanted to do, and she said, “You're just the person I want” and asked would I work for her. So, for the time we were in the Philippines I worked as a consultant to the government — as a volunteer, since as you know we weren't permitted to be employed. I was very thankful that I was not beholden to the Philippine Government, because it made me very independent. It was a fascinating experience. I traveled around the Philippines to assess what the needs were, and tried to find some markets for local fabrics, and tried to widen the looms — they were narrow and the weavers were used to making very narrow fabrics. The myth was that the Filipinos, being small, couldn't weave on a wider loom. That really wasn't true, it's just that nobody had built wider looms for them, which we did.

Q: I think that sounds absolutely splendid. That was your first overseas post, and you were immediately picked up by the government.

RICE: Yes, by Irene Murphy and then, again, by the government. That was an interesting experience, really. One aspect: we assessed what they were doing. They were making the barong tagalog, you know that fabric? It's a dress shirt that the men wear, of a fabric that they called jus[pron. hoosie]. What is it? “It's one of our native fibers.” Where is it? I would like to find some of it. (Irene and I wermystified because it looked very much like silk.) “Oh, no, no, it's a native fiber.” Where does it grow? “In the southern islands somewhere.” There was a certain vagueness about it all. Finally she and I found a warehouse in Manila that was filled with the most beautiful hanks of real silk, which actually still has some gum

in it, which gives a crispness that the Filipinos liked for the barong tagalog and also for the butterfly sleeves of the women's dress. I found a label on this stuff and gave it to Ed, who translated the Chinese characters as “lake silk.” We discovered it was imported from China, and for years had been exported to the United States as a native Philippine fiber. It's very beautiful silk. Local dressmakers said they would use the fiber if it were wider, but the narrow width was just not practical for the kinds of dresses they wanted to make. So we built a wide loom, got a Filipino weaver, sat her down, set up the loom with silk, and produced the most exquisite silk: organza. Mrs. Cowen, the Ambassador's wife, was extremely supportive. She had several dresses made for herself, and they were very beautiful. The[sic] tried to shame the rich Filipinos: Why don't you buy some of your local materials? Oh no, we prefer to import from Spain. That sort of thing. Anyway, we found a weaver in the southern part of the Philippines who had produced the fabric years before. She was a little dried-up leaf of a woman. She brought us some samples, then produced perfectly beautiful fabric. We got somebody to give us money to finance this producer, and there were bolts and bolts of this beautiful material. That woman got tired of it, left it, and it all rotted. Sad story. But a number of the other enterprises survived. We set up a workshop and brought weavers from the villages. The government paid them, even paid to house them, which was great. As training we wrote a glossary of weaving terms in three or four different dialects so that communication was possible. During the last three months of my stay, Irene Murphy left for the States and I had a three-months grant from the United Nations to continue working on the setting up of a more elaborate workshop in Manila. That was carried on under the AID program. When I came back to the States, after reporting to the UN I went to Michigan and interviewed a young student at Cranbrook, a weaver, who eventually went to the Philippines and spent three years there, I believe. But then I lost track of how it was continuing.

Q: May I ask you what was your husband's position in the Philippines?

RICE: He was the Political Officer.

Q: Did your work in your field in any way detract from your Embassy ...

RICE: I don't think so, but I had a very understanding Ambassador's wife. If I hadn't, I think it might have been difficult, but she excused me from everything else, she knew what I was doing. She was wonderful, both she and her husban— Myron and Dorothy Cowen — were very supportive. Dorothy was really very much interested in what I was doing.

Q: This was back in 1949-51. How fortunate, really, how splendid for you.

RICE: Yes indeed, it could have been difficult. But I went every day to the workshop, came home for lunch. I'm trying to think if there were instances where I contributed anything ... It seems to me there were but I can't remember — you know, contacts that I had, particularly in the countryside.

Q: Then you returned to Washington, and went to Stuttgart.

RICE: Yes. Stuttgart was, as far as living conditions go, was our happiest time overseas, I think. It was lovely. Even then although still somewhat war torn it was an extremely pleasant place to live. We had a nice house, and a garden — I became a gardener there, really. My family had had a garden but I'd never taken any interest in it to speak of. The house had been taken over by the Stuttgart Gauleiter from a rather wealthy Jewish family who had lived in it briefly. I discovered that there was a garden, part of which lay now underneath a parking lot, so I had the fun of unearthing a very beautiful rock garden, replanting it. But I truly became a gardening addict there — I could go out in the morning and stay all day! We had a nice group of Consular colleagues there. The occupation had ended at Baden Wurttemberg and Ed actually was the ranking American there. The Department built a handsome new Consulate designed by Skidmore, Owings & Merrill, for which we located the space. That was fun. And I redid the entire house before we left. Not so much re-covering furnishings and that sort of thing, but painting, correcting awkward lighting, etc. That was fun. It was a beautiful house, which has now been purchased.

Q: How splendid, we don't always make that wise decision!

RICE: It had a beautiful, beautiful view looking down on the city, and a lovely terrace garden. Apple trees, seven varieties of lilacs. I had all I wanted, huge bunches of them. I had my loom there but I really didn't do much with it. Then we came back to Washington and were here for five years, but I didn't do much weaving here either. Then we went to Hong Kong, which was of course a very demanding post. My husband was Consul General but it was practically an Embassy for Peking, so we had everything: military, air, naval attach#s, the whole works, it was just not an Embassy in name. We had 200 American wives. So it was a demanding job. I had no time. There was a small project, supposedly employing refugees from China, that Irene Murphy had founded. On returning to the States she went into business, bringing in table mats from the Philippines, then having them woven in Hong Kong. I thought that might interest me but it really didn't, it didn't amount to much, and life there was far too demanding for me. We had a good staff except for a cook (the most important element) who was rather difficult. If we had one night a month to ourselves we were fortunate. That went on for four years.

Q: A long time for that kind of life.

RICE: A long time. But it was during the Vietnam War and everybody you can imagine came through Hong Kong. One item in a six-week period: we had three-quarters of the U.S. House and Senate visit. Can you imagine? We didn't do anything else except on that scheduling. And go back and forth to the airport — if wives came, I had to go to the airport with my husband. One Thanksgiving day we went three different times to the airport. Ed read the President's Proclamation in church. We had no time for Thanksgiving dinner of any kind. Demanding. Very interesting to meet so many fascinating people, and in a way like a diet of hors d'oeuvres. You yearned for something more substantial, because these people came, I rarely could have more than just dinner, or a reception or luncheon with them, and then they went. To any other item on their schedule they were escorted by one of the other Embassy wives. But it was fascinating. Then we came back to the U.S. Ed's

final year was at Berkeley as Diplomat in Residence. But then he knew what he wanted to do. I had this terrible buildup of yearning to get back to my own work. I used to kind of dream about it in Hong Kong, and think about it, particularly “The Red Hanging.” So we came back and fortunately found a house to rent in Tiburon. It had a big family room on the ground floor. Irene Murphy visited us and said, “I need a new design for placemats. Why don't you get out your loom, set it up, and design some things for me?” So I said all right I would. I worked on that for a while. It was quite interesting, a bit frustrating. But I knew the materials they could use in the Philippines, you see, so I designed a mat for her, which became the best seller she ever had. I got a small royalty on that for a little while. But it did get the loom set up and get me started, for which I was very grateful. Meanwhile we were in the process of finding land. First, we looked for a house in T... because I knew it was where we wanted to be, then we gave that up as hopeless and found this. In the meantime we'd met an artist on the Berkeley faculty, liked him very much, and brashly asked him one New Year's Eve if he'd build a house for us. He looked rather startled. We didn't know that architects don't build houses for people unless they're millionaires! Apparently he liked us and said, well, yes, he would. I found the land, a problem lot, so we could afford it, and he came over and looked at it. We said, “Come and let us know if it's buildable.” He said it was. We moved in the day before Thanksgiving just 20 years ago, in 1970. But we lived for three years in a rented house. During that time I decided that I would do a hanging for the front hall of the house. I remember I went to a yarn shop in Berkeley, the only time in my life I had ever done that. They had very beautiful imported tapestry wools and I just kept taking them down and throwing them in a heap, until I had a great pile of yarn and I said, “Just add it up.”

Q: All the colors?

RICE: In reds, mostly, the colors that are in that hanging. So I brought them home and designed that hanging and wove it before we movein. Then I decided it looked better in the living room than in the hall, but I then set up this room where we are as a weaving studio. I had an antique Norwegian loom that I had inherited, a big floor loom, and several

small looms. Yarns are stored now where the books are. So I worked, doing four major hangings. It was wonderful! I didn't try to meet a weaver, or to meet anyone. I just worked. Ed, meanwhile, was working on his book, Mao's Way. After four years I decided that I really needed some contacts with people who were working. At our dentist's in Berkeley — we were very Berkeley-oriented because Ed was there a lot of the time — on the bulletin board appeared a small notice about a studio there called Fiber Works. I noted the address and went to see it. It was a wonderful place. They had fixed up an old building. I got a list of the classes they offered. I was interested vaguely in Japanese stencil-cutting, which I knew, so I entered a workshop in that. Another notice said, “We'll be dyeing with indigo.” That evoked an earlier interest. The next semester offered a course called Shibori and we'd be dyeing with indigo. I signed up for that, which changed the course of my art work. I became really utterly fascinated by it. I had never been interested in tie-dyeing because the results were unpredictable, but over a thousand years the Japanese have developed this technique into a very sophisticated method for designing fabrics. I recall that the class was rather structured and we had little samples about eight inches square, all laid out as to what we were to stitch, and I sat evening after evening stitching these things. Ed said, “Are you sure this is what you want to do?” But the minute I dyed them with indigo and opened them up, I knew that was the direction I would go in. I experimented, and experimented, and experimented, and Ed said, “Aren't you ever going to do anything but samples?” I said, “Well yes.” So I made a bedspread. Meanwhile I had my own indigo vat here and kept at it. I realized that for anybody interested in textile design, here was a whole field open to them — predictable results on which you could build, do your own kind of designing that you wanted to do. So I'd toyed with the idea of doing a book, and meanwhile the young Japanese woman who'd been teaching the class was interested in doing a book, so we collaborated on it. That book is five years of my life, really. I did all of the drawings — a year's work — and many of its illustrations are my work although not credited as such. And I wrote, which was an interesting experience — I'd never written before. Very fulfilling.

Q: I just had time to leaf through it yesterday, it's beautiful.

RICE: It took all the self-discipline that I could muster to get through it. We had a third young woman working with us, she doing the historic section. There were three sections: on the history of the art, on its technical aspects, the designs, and the third part on contemporary use, the American particularly. In the class that I took there were ten of us and we sparked one another, it was wonderful. One of the young woman in the group has earned her living in the art ever since, for almost seven years.

Q: I want to ask you, once you felt that you had learned the technique and gone beyond the samples and your bedspread, what other things did you create?

RICE: Oh, this was stitched shibori, which was stitching and dyeing. I did a hanging that isn't up now, innumerable samples now in a storeroom, books of samples, lots of things to wear. Then I began, as I got into it more and more and realized that it might be interesting to try paper, I had one or two pieces of paper in a one-person show that I had in Berkeley. The rest were my fabric pieces. I might add that as far as weaving was concerned, the book came out in '83 when I was having some trouble walking. There was a show in summer when a worsening condition revealed a herniated disc, and the following year I had surgery. The physician said I was never to twist or bend. I said, “Never twist. You mean just now?” And he said, “No. Never.” So I gave all my looms, all my yarns, all my things to my niece. But it wasn't as hard as it might have been if I hadn't gotten into the later work; it wasn't a wrench particularly. That ended the weaving career, but the shibori is continuing.

Q: Paper was just a natural extension.

RICE: It was a natural extension, yes, because there's one technique that is unique to Japan and that is where they wrap the cloth around a pole and push it, very much in the old way of pushing straw. You wrap a thread, compress it on a pole, and tie it. When

opened, you have a sort of pleated effect. I wonder if I have anything at hand to show you. Anyway, I did a lot of cloth pieces like that. Then I began doing the paper. Here is one that was done that way. The first things I did in paper were three-dimensional, rather low relief, they've become more sculptural. Of course you have to have Japanese paper, mulberry paper, the best grade of which is impervious and won't disintegrate in water, so you can dye it. Here is an indigo-dyed piece.

Q: We should photograph some of these pieces.

RICE: That one that's unfinished is first painted, put on a pole, pushed and pulled. Then I discovered that if I folded the pieces before pushing them on a pole, you got some of these shapes. That sort of brings me up-to-date pretty much.

Q: Perhaps you covered this under shibori and I didn't catch it — did tie-and-dye go from the Orient to Africa, or the other way?

RICE: I think that it's sort of everywhere in primitive cultures. It's a natural kind of thing to discover the effect of resist-dyeing, because if you wrap a cord around something and it bleaches in the sun, dark areas remain; it's a natural thing. But the interesting thing about Japan was that they carried it continuously for a thousand years. They weren't sophisticated weavers until later, so it this was their primary way of designing, decorating fabrics; that, with some paste resist that they developed, too. But Africa? I think it came about in a natural way. In many places it just died out, as perhaps weaving came in, or fabrics were imported. But in Japan it continues to this day, which was to me very interesting. But it won't last too much longer. Something quite fascinating happened. As a result of the classes that I took, as a result of the book and the contacts back and forth, the Japanese discovered that a group of Americans were doing it our way. That in turn led back to Japan via certain exhibits in the U.S. So the younger Japanese craftsmen have taken it up and carried it on as an art form! There was this fascinating exchange that often goes back and forth. But I think it's dying out as a way to produce fabrics. There is

one Japanese who makes extremely expensive cloths that cost thousands of dollars per kimono, for TV stars and very wealthy women. He uses a number of the techniques. But I don't know that it will survive. Some of it will, artists will use it.

Q: The other thing that Africans used, as did the Filipinos, is the narrow looms.

RICE: Well, you see, if you have a backstrap loom, that's what comfortable to do and it isn't practical to have a very wide loom.

Q: The Peace Corps did teach them how to use the wide loom, but like so many imported techniques, it didn't stick, and they were back to the other.

RICE: And if the other works for what they use it for, they sew it together, it would only be for the foreign market that they would do the wider width. And that won't survive unless there is some organization to carry it on.

Q: Unless they can see a purpose in having it.

RICE: But there was an interesting exchange between Africa and Japan at one point, quite late, but Japan did produce some resist fabrics for the African market. Interesting.

Q: When we were in Sierra Leone, the imported fabrics came from Manchester but I don't know where the designs were done. Sometimes it was copied from Shibori, but not as sophisticated as what I have seen in photographs in your book. They would tie things around seeds — I'm sure the Japanese do that too — but they were less sophisticated than your samples.

RICE: Yes, I think without a doubt the Japanese have developed it as far as — well, I couldn't say “as far as you can take it,” because I think the possibilities are there for anyone with the imagination and interest to carry it forward.

Q: I think it's interesting that truly you were able to develop your art work only in retirement.

RICE: Yes, truly. The Philippine experience was very satisfying to me but it was not really my own. Perhaps I might have done more. Maybe I got diverted. I don't quite know why. I think in Stuttgart I probably would have had time, but there's something curious about it. It isn't just the question of “now I have time.” You have to get your mind set, you have to have the materials, you have to have time to think about it, and then you can do it. But if you get to that point and then you don't have the time, then you're back again, you start over again. Now, that's the experience I've had since having trouble with my back, because I've had these periods when I couldn't work and they were periods of real frustration. But this last year I've been fairly lucky. (End of side A)

(beginning mid-sentence) partly because of the problems we've had with our back, that has left these periods when I couldn't work. But I've managed to keep it alive just by having things hanging in this room and going through it, you see. This last year I determined to finish all of the pieces that I started that I thought were worthy to finish. I'm almost there, I have a couple more to do, so I didn't quite make it, but I will in '91. Then I'm going to see what to do with them. I can't go on — I mean, I have to continue to work to be happy but there's a limit to what you can have around; these pieces don't store very easily. So I'm going to have them professionally photographed and see if I can find a gallery or two that might be interested. We'll see.

Q: I think they're lovely. I'm really angling to photograph some of these things because it will enhance so much ...

RICE: Well, perhaps when I get some good photographs, I could send them. Surely, I'd be glad to do that.

Q: And also, you say you have samples of your shibori in your home, if we could have just a few to see.

RICE: Oh, I have a storeroom full, I'd be glad to ... Maybe that's the place for all my books. (They decide to interrupt recording in order for Rice to show Fenzi some of her samples and to detail techniques)Q: I guess the thing that fascinates me the most is that you've really done this in retirement.

RICE: Well, you know, Ed and I really led two lives together. We had the very public existence while he was in the Service.

Q: And that wasn't difficult for you? Because you strike me as being a very private ...

RICE: I am, but what do you do? You don't go hide in a corner. And I felt — in those days the wife was supposed to support her husband in the work we were doing, I always felt it was a partnership. Although there was always implicit in the background that tha[the shibori] was really me, that that was what I really wanted to do. So, when we came here, we have had 20 years of very private life.

Q: You said you made a conscious decision when you retired to not stay in Washington.

RICE: Oh no, we did that earlier, before we retired. The last time we were there for five years and we should, from the point of view of finances, have bought the house; but we rented. But we didn't know we'd be there five years; had we known, we might have, but we always determined we would not buy a house in Washington. Because if we did, in retirement it's the easy thing to go back; and we didn't want to go back. We wanted to make a new life. By that time our parents had died, we had very little family. Ed had a sister in Wisconsin, we didn't like Wisconsin particularly, too cold a climate to spend your last years in. And so on our leave from Hong Kong we came to California where we both had friends. Ed had Foreign Service friends, Jack and Caroline were already here, Philip Sprous[sp?] was here. So we thought, well, let's see about California. So we flew to San Diego, rented a car and drove up the coast exploring as we went and didn't find anything — we thought Berkeley was too cold and damp. We went back to Hong Kong

undecided, but then when Ed got his appointment to Berkeley that was wonderful. He had by then decided he wanted to do this book on Mao. So, we've had a new life, and it's been wonderful. We never had had our own home before. We could get everything out of storage and together, sort it out. We'd always wanted to build a house, which we did. That was a wonderful experience, the architect made it a very living experience for us. I came to the site every day during the time they were building. It's been a happy time. So, in a way it was retirement and in a way it wasn't. It was really a second life for us both, because Ed could write — he's written three books, two of them published. (Fenzi asks for titles) One is Mao's Way about Mao Zedong, the other one is titled Wars of the Third Kind. And we enjoyed good health until just — well, there was the problem with my back, then Ed's; we've had a wonderful surgeon, thank God. I was operated and got on very well though with some additional trouble. Then Ed injured his back really badly, so he had to have quite extensive surgery. During that period I was getting to the point where I couldn't walk across the room very well. The surgeon had said “if you get into more trouble, I'll take care of it for you” and he did. During that period Ed came down with polymyalgia rheumatica, which is a miserable thing. But if it doesn't wear you out, it wears out, and he's actually getting a lot better. So we've had a sort of concentrated batch of illness.

Q: You both look well today.

RICE: We work awfully hard at it, you know. I have a surgeon who still looks out for both of us. I have to exercise an hour in the morning and a half-hour at night before I go to bed. Swim every day in the summer, we both do, and in the winter swim three or four times a week indoors. It's not very good for us to sit for a long period, so we just don't, we take care of ourselves. But as a result we're happy and productive and enjoy life.

***

BIOGRAPHIC DATA

Spouse: Edward E. Rice

Note: Edward E. Rice, one of the noted China Hands, served in that country from 1935 to 1945. Mrs. Rice did not accompany him to China.

Spouse Entered Service:1935Left Service: 1969You Became Affiliated with Service:1942Left Service: Same

Affiliation with Foreign Service: Spouse of Retiree

Posts: 1945-49Washington, DC 1949-51Manila, Philippines 1951-52Washington, DC (National War College) 1952-56Stuttgart, Germany 1956-64Washington, DC 1964-67Hong Kong and Macau 1967-68Washington, DC 1968-69University of California, Berkeley, CA

Spouse's Position: Political Officer, Inspector, Consul General, Deputy Assistant Secretary of State, Diplomat in Residence

Place/date of birth: Milwaukee, Wisconsin; December 1, 1910

Maiden Name: Mary Jane Kellogg

Parents (Name, Profession):

Frederick Wild Kellogg, wholesale seed merchant

Laura Nelson Kellogg, housewife

Education (Prep, University): Milwaukee Normal School (Teacher Training)

Date and Place of Marriage: Milwaukee, Wisconsin; October 26, 1942

Profession: Artist

Publications: MRice - Shibori : The Inventive Art of Japanese Shaped Resist Dyeing Tradition, Techniques, Innovation by Yoshiko I. Wada, Mary Kellogg Rice and Jane Barton; Kodansha International.

EERice - Mao's Way, UC Press, Berkeley and Los Angeles; Wars of a Third Kind: Conflict in Underdeveloped Countries, UC Press, Berkeley and Los Angeles.

Volunteer and Paid Positions held: Before FS: Director, Milwaukee WPA Handicraft Project; Red Cross; Veterans' rehabilitation project

A. At Post: Volunteer consultant to Philippine government for weaving projects

End of interview